

Corsetless Figure Now Rules Among Those Who Follow Fashion Changes



Public May Not Accept Revolution, but There Is Evidence That It Will.

By ANNE RITTENHOUSE.

NO one should minimize the importance of the change in women's figures brought about by the corset which is not a corset. What happened two decades ago is happening now, and the public regards the change with the same skepticism it accorded them. To-day the so-called corsetless figure rules among those who follow new movements in fashion. Two decades ago it was the low, straight front corset which caused the revolution in women's figures.

At that time the public insisted that the change was temporary and would not be accepted by sufficient women to guarantee its approval, yet, to-day, it is very straight front corset is supposed to be the standard, and modest, fashion for women.

That was an important revolution in women's figures in those days.

Women who like the small waist and the curving hips protested wildly at effacing these alleged attributes of loveliness. Men admired their wasp-waist and gentle curves. There are men living who refer to the fine figures of those days as they do to old port and good cigars. Clothes had bones and tight waist belts. No one thought it vulgar or grotesque to curve out fully and freely below the waist.

But these ladies who liked their figures found the straight front corset against them. Yet what woman would return to this type of corset? Those who rebelled against the new corset are dead or they have drifted with the tide.

The suppression of hips, the flattening of the bust, the broadening of the waist continued until it became the standardized figure and the corsets of the world were modeled to support it. What has been will be. The revolution is here. It may be that the public will not accept it, but there is every evidence that it will.

The features of the revolution are these: The waist line is left to its natural proportions. The abdomen is not entirely suppressed. The bust is held in by a bralette which does not extend over the diaphragm. The lower part of the hips may not be suppressed, but when they are, tricot or rubber is used. The middle bone of the corset does not hold the fasteners, except in isolated cases.

Dominating all the other features is this: The corset goes down in the back as far as the front. To insure this movement the elastic is omitted from the front and placed directly in the back.

What to Wear Beneath. These things are not new to the corset maker. They are new to the majority of women. The same uproar is going on against this state of affairs that greeted the low, straight front corset in other days.

When the corset makers advanced these new corsets over a year ago they were greeted with amusement by the dressmakers and the trade did not lend enthusiastic support. The young and the supple women accepted them as a substitute for an undershirt and a pair of bloomers, which is the maximum amount of underwear endorsed by the debutante.

In Paris they were accepted without protest except in the working classes, where they are still considered indecent. In America they have gained widespread popularity and are sold even by conservative firms who refused to have anything to do with them last winter.

Of course, they change the figure. Of course, they change the arrangement of one's clothes.

No woman can wear a skirt with a tight waist belt over such corsets. It is not comfortable. With her tailored skirts she usually wears the pinafore top, which is like a girlish bodice with shoulder straps. The French designers used this form of lacing for all their corsets, no matter what the fabric. The American was offered this idea two years ago, but refused it.

Above on Left—These two figures show the back and front of the new corset designed by Mme. Dupre, who makes for American women. It has no opening except at the back, where it is laced. One steps into it. It goes high in front and low in the back. A special bralette goes with it.

On Right—The seated figure shows a new Paris dressing sacque of pink duvetyne, trimmed with white fur, which is to be worn over the corsetless figure in the house. The

standing figure shows the new black velvet corset for dancing. With it goes a black lace bralette, held over the shoulders with a platinum chain.

Below on Left—Combination slip to be worn over the topless corset. It is in black and white to suit a dark skirt and a light blouse.

On Right—Here's the corset for tailored suits and frocks, cut higher in the back than the afternoon corset. It has a long bralette which buttons to the corset in front.

The corset as a substitute for the undershirt by those who like to feel themselves more fully dressed than ultra-fashion suggests. This is the short slip of crepe de chine or georgette crepe which is like a slim undershirt, ending in a pair of bloomers held in by elastic at the knees.

The Change in the Figure. Everything that woman does in fashion is taken seriously by the public. The press and the pulpit, the doctors and the athletes, the reformers and the pessimists leap into action, or rather speech, whenever woman does something drastic to her figure or to her clothes.

This season they are all at it hammer and tongs telling woman that she is immodest, that she is running to the length of indecency, ending by the usual reference to her sainted grandmothers. They completely forget that their kind reviled and abused past generations for lacing the corset and destroying the circulation for wearing long skirts that swept up the dust, for covering themselves with thick flannel that invited pneumonia.

To-day when woman is trying to be natural, healthy and vigorous, by cutting off the top of her corset, the hem of her skirt and the better part of her sleeves, she is told to go back to her cocoon and be a lady. Little wonder it is that women flick their fingers at what men think.

There is this to be said against the new corset in its application to the stout middle aged woman: it will not support her muscles nor her fat. As both of these have been supported throughout her life, she will suffer physically if she makes the change.

The present outcry against the corset from an aesthetic point of view is that it gives undue prominence to the curves of the abdomen. "Grossly ugly," says the public, forgetting that women who were considered to have lovely figures for a century before the straight front corset, curved out like inflated balloons below the waist.

Mechanism of These Corsets. No woman should be misled into believing that she can go into a shop and order one of these corsets without thought. There is no one type for all figures. There is as much variety in these corsets as in the kind we have worn for decades. The makers are tumbling over each other with remedies, inventions, devices for comfort, adaptations for those who have not the "perfect figure that saves money," as Rose Stahl once said in "The Chorus Lady."

To offset the evil middle bone which digs into the waist a designer has put out corsets that button on each side. Many flexible bones are placed across the front panel so that it will not be entirely useless.

Sometimes this type has lacing at the back, not always. Women prefer the absence of laces for the reason that new skirts are pulled tightly across the end of the spine and the lacing makes a ridge under the fabric of the frock.

There are types that have no fastening and no lacing. You step in them and pull them up after the fashion of a nineteenth century square pulling on his long boots. There are no straps that help you.

For women with too much flesh on the hips wide elastic bands are added on the inside of these corsets to act as garters below the hips and keep them from rising up as one walks.

Variations of One Model. There are corsets of pique combined with elastic which button on each side. Many have strong garters down the middle of back. Others are of satin and tricot with a short bone in front and a long back which extends over the hips.

The importance of choosing different

corsets for different costumes is apparent. The corset makers have harkened to the criticisms of the public and fashioned types to suit tailors' clothes, also fleshy women. Certain of them are cut higher in the back than the afternoon and evening corset. A long waisted bralette that fastens to the top button of the corset goes along with them.

The striking novelty of the season is a black velvet corset made for dancing. It is topless and has six elastic loosely fastened to the stockings, as every woman knows she cannot dance with tight garters.

There is a black lace bralette to go with this corset which is hung over the shoulders with fine platinum chains.

There are afternoon corsets which go up higher in front than back in order to give the new silhouette which calls for a lowered waist line in the back.

Pull Down Corset at Back. The fitting rooms for corsets are interesting places these days. Flustered and bewildered women are trying to learn the new method. Patient and expostulating salesladies are trying to point out the new path.

"You don't mean I have to pull it down in the back and let it ride up in the front," wildly cries a woman who has spent much of her life pulling the flesh above them. She could cry when the corset fitter gets through with her.

"But I have always had such a good figure," she wails. "None of my clothes will fit over this corset. I feel as though I were falling backward."

The corset fitter agrees with her, but does not console her.

"You cannot wear the new gowns if you do not put your corsets on in the new manner. Surely you do not want to go about with a whalebone sticking through the middle of your frock, over your diaphragm."

"But I look so fat in this corset," says the woman. She is on the point of tears. Her life is falling like building blocks about her.

"On the contrary, you look much smaller," explains the saleslady. "All that flesh is gone from your diaphragm. It no longer makes a ridge over your shoulder blades. It is pushed up under your arms. You are in proportion now."

"But I don't like it; I don't like it," pleads the woman. "Will I really be unfashionable if I wear my old corsets?"

The fitter looks them over and says to the saleslady: "You don't think I'd wear one of those boned things, do you? Give me a plain tricot band with a pair of garters at the back and a row of buttons at the side. How could I dance with one of those things that have bones at the front and come above the waist?"

At each side of the skirt, sometimes in front, but the back of the skirt must be drawn tightly across the figure. Such manipulation of the fabric exposes every bulge or ridge beneath.

If you talk to women about these corsets—and if any other subject can get ahead of this, I'd like to know it—the fault of the ugliness of the middle bone will be laid to the bralette.

"Some of us must wear heavy bones in front," say the talkers, "and we must have the corset rise a bit above the waist, but the bralette people do not think of anyone but a flapper who goes without corsets." Alas and alack, too true, too true.

There is one answer to the appeal of these women. It rests in a surprise bralette, built of coarse lace that crosses around the waist line and ties or hooks in the back. This has to be fastened to the top of the corset by safety pins to make it stay down and its two lace streamers going about the waist give unsightly thickness.

France has produced a new long bralette in answer to this demand. It is like corset cover, cut on slim lines, and it buttons to the middle front of the corset.

Charity Appeals to Society as Holiday Season Approaches

Continued from First Page.

Auction bridge tournament which is to be held next Tuesday afternoon in the new ball room of the Plaza for the benefit of the Winifred Wheeler Day Nursery. Tea will be served during the afternoon by Misses Mary Danforth Strange, Elinor Stewart, Kate Wyman Griffin, Margaret Starr and Marion Danforth.

Tables at \$10 and single seats at \$2.50 may be obtained from Mrs. Samuel S. Auchincloss, 153 East Seventy-fourth street, or from the committee. The latter includes Mrs. Henry H. Abbott, Anson McC. Beard, Thomas W. Bakewell, Howard C. Brokaw, Clifford V. Brokaw, John E. Berwind, Paul Barringer, Frederic Bonner, Edwin R. Campbell, Charles M. Connell, Charles G. Cornell, Jr., Alfred E. Ellis, Andrew

Fletcher, Leroy Frost, Henry A. Griffin, James M. Hartshorn, Eugene D. Hawkins, Richard F. Hoyt, James Imbrie, William C. Iverson and William A. Lockwood.

Also Mrs. James P. Lee, R. Burnham Moffat, Charles E. F. McCann, John H. Morice, George W. Morgan, William H. Nichols, Jr., Walter C. Nichols, Rufus L. Patterson, William Ross Proctor, James Parker, Frederick Peterson, Owen P. Roberts, Ralph S. Rainford, Robert H. Simpson, William C. Sheldon, Lloyd H. Sanderson, Sylvanus L. Schoonsend, Edmund S. Twining, Arnold Wood and Lester Watson and Miss Elizabeth K. Lamont.

The book committee on children's libraries, under the chairmanship of Mrs. John Lewis Griffin, and the New York Home for Homeless Boys, of which Mrs. Philip A. S. Franklin is chairman, have announced that Miss Ruth Page, classique danseuse of the Bolsh Ballet Intime, will appear in a performance under the auspices of the two philanthropies at the Selwyn Theatre Tuesday, December 6. The entire proceeds will be divided between the "Marshall Foch

reading room," which the book committee is donating to the children of France, and the home for boys in this city, which cares for homeless waifs found in the streets and parks.

Many distinguished patrons are included among those interested in the entertainment, both in the social world and art and literary fields. Mr. and Mrs. Booth Tarkington, Mr. and Mrs. Otis Skinner, Mrs. Willard Straight, Mrs. George Gordon Battle, Mrs. Marshall Field and Mr. and Mrs. Albert J. Beveridge are lending their active support, while among the professional folk are Mr. and Mrs. Michael Fokine, Pierre Montaux, conductor of the Boston Symphony Orchestra, and Stuart Walker.

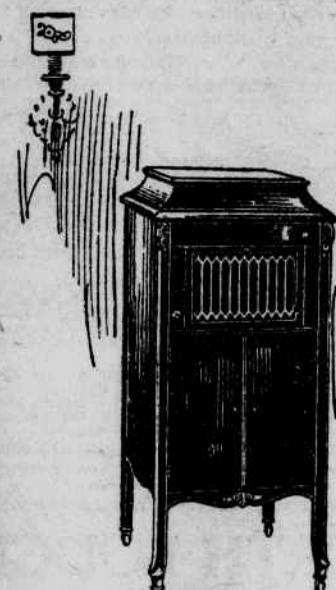
Next Friday afternoon the book committee, which is giving five "Heure Joyeuse" afternoons at the Plaza in addition to the Ruth Page performance, will give a bridge party. Tables may be reserved from Mrs. Henry Llenau, hostess, by communicating with her at 780 Park avenue.

The Friends of the Sick Poor will give a rummage sale to aid the Dominican Sisters of the sick poor on November 21, 22 and 23 at 955 Third avenue.

A bridge tournament for the benefit of the children's clinic of the Warren Goddard Settlement House has been arranged for Tuesday afternoon in the home of Mrs. James Byrne, 276 Park avenue. Play is to start at 2 o'clock. The party is under the direction of Mrs. Hamilton Fish Armstrong, the Misses Sheila and Beatrice Byrne, Mrs. Henry Sturges, Mrs. Chauncey H. Garver, Mrs. Gerard P. Herick and Mrs. Henry Morgan Post of 59 East Sixty-fifth street, from whom tickets at \$5 each may be obtained.

The Woman's Auxiliary of the French Hospital will give a supper dance for the benefit of the activities of the auxiliary. The new ballroom of the Hotel Plaza has been engaged for the evening of Tuesday, December 6. Many of the visiting French delegates now in Washington will attend.

Three representative models of The VOCALION "The Phonograph Supreme"



CONVENTIONAL MODEL \$200 Others from \$60



UPRIGHT PERIOD MODEL (Jacobsen) \$425 Other Models from \$300

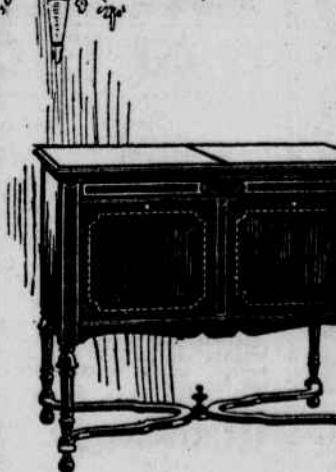


TABLE MODEL (William & Mary) \$350 Other Table Models from \$250



A Period Vocalion Enhances Greatly the Appearance of your Living-Room

The VOCALION In Your Home Will Mean Ideal Music for Thanksgiving

NOW is the time for home music. The long, cosy winter evenings—the happy Thanksgiving holiday—then Christmas and New Year's Day, will all be so much happier with music. And the Vocalion, the phonograph made by the great music house of Aeolian is so much more of a musical instrument than any other phonograph. Its tone reproductions are so much finer, and truer to life; its appearance (even the most moderately priced) is so much more tasteful and refined and in addition it provides a form of entertainment that no other phonograph can provide.

The Fascinating Graduola

It is a feature with which you can play the music of the records yourself. No practice, no special musical skill is required—just your own fondness for making music. You cannot mar the records nor impair the interpretations. You simply shade the melodies, artistically and musically, and what a fascinating thing it is to do!

The Famous Period Vocalions

The Aeolian Company, first in the field with phonographs conforming with the famous furniture "Periods," still leads in number, variety and beauty of

these instruments. The beautiful group of Period Vocalions developed in "William and Mary," "Gothic," "Adam," "Chippendale," "Queen Anne," "Duncan Phyfe," and other Period Designs number about forty different models and is undoubtedly the most comprehensive line of Period Phonographs in existence.

Our Period Models are distinctive, artistic and correct—rather a Studio than a Factory production. A corps of experienced and artistic designers are working constantly on new designs, each of which is exclusive and limited in number. When the stock of one Model is exhausted, it is replaced by another design.

Vocalion Features of Excellence

- I. Tone. The ability to reproduce musical tones with all their original beauty and distinctiveness.
- II. Tone-control. With an exclusive tone-controlling feature, the Graduola. An invention which works on the same principle as the human throat and permits the player to modify and vary the tones at will.
- III. The Universal Tone Arm plays all standard records and brings out the full, individual beauty of each.
- IV. Mechanical Features such as Automatic Stop of very latest approved type.

Vocalions are priced from \$60

If you cannot visit any Aeolian store at this time, fill out this coupon and receive illustrated Vocalion folders free of charge.

THE AEOLIAN COMPANY
29 West 42nd St., N. Y. C.
Gentlemen:
Kindly send me your illustrated Vocalion folders.
Name.....
Address.....

Phonographs Taken in Exchange

THE AEOLIAN COMPANY

Makers of the Duo-Art Reproducing Piano—Foremost Manufacturers of Musical Instruments in the World

AEOLIAN HALL—29 West 42nd Street

In THE BRONX
367 E. 149th St.

In BROOKLYN
11 Flatbush Ave.

In NEWARK
895 Broad St.

In FORDHAM
270 E. Fordham Rd.